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THE GHOST DANCED SUR LES POINTES

By Pauline Saltzman

One afternoon in the 1920's, during the intermission of a ballet recital, Serge Lifar brought a starry-eyed young friend to the dressing-room of the Ballerina Assoluta.

To Lady Eleanor Smith, daughter of the Earl of Birkenhead, this was not the star's dressing-room at Golder's Green Theatre. It was a shrine, dedicated to the greatest ballerina of all time. In spite of her youth, Lady Eleanor was already an established journalist and novelist. But she had also been an ardent balletomane from earliest childhood, and her rapture knew no bounds as she found herself face to face with Mme. Anna Pavlova.

But what Lady Eleanor Smith found the most soul-stirring aspect of this visit, was that she was seeing Pavlova as she actually looked off-stage. Wrapped in a shabby gray dressing gown that had certainly seen better days, here was by no means the lissom spirit of girlhood that had just left the stage. Mme. Pavlova's body was weary, and this weariness found its way to her face which was lined with wrinkles of fatigue and middle age.

The three chatted until Mme. Pavlova had to return for the resumption of her performance. Lady Eleanor followed her idol, remaining in the wings to watch. She was fascinated, for the instant Pavlova reached the stage, the tired, middle-aged woman was gone. In her place was the mystical, luminous girl, a feminine Peter Pan who could never grow old! Lady Eleanor realized that here was the springboard for the novel she now felt constrained to write. It would be the story of an ethereally lovely, and aging Ballerina Assoluta.

As the weeks resolved into months, then years, Lady Eleanor Smith must have caught the fantastic story that was now circulating about Mme. Pavlova. The day before she left Ivy House, her beloved London home, for The Hague, a strange and ominous incident had occurred. Pavlova handed her watch to a member of her company, asking him to wind it. He turned the key... and the mainspring suddenly snapped. The superstitious Russians in the troupe crossed themselves; here was an omen that boded no good.

Hardly was Mme. Pavlova settled in her suite at the Hotel des Indes, in The Hague from which she planned to launch her European tour, than she caught influenza. Her resistance had long been low. Death came Friday, January 23, 1931.

The following week her body was returned to London where it lay in state at the Russian church of St. Philip on Buckingham Palace Road. Sobbing adorers, and their number was legion, filed slowly past the candle-flanked bier, taking their last leave of the best-loved Ballerina Assoluta of all time. Pavlova's body was cremated; the ashes were buried in Golder's Green.

By this time, more strange tales had begun floating about London, the city Pavlova had loved with passionate intensity. Now many persons claimed to have seen her wistful phantasm in various places associated with her in life.

There was, for instance, the time of the concert dedicated to her memory. As the 'cello soloist played Saint-Saëns's **The Swan,** with audience standing at sad and respectful attention, many members of that audience believed they saw the luminous likeness of Pavlova as it glided, **sur les pointes,** from the wings to the stage and thence to the pool of light cast by a reverent spotlight.

Drawings are by Russell Hartley

Lady Eleanor's novel, inspired by her backstage meeting with Pavlova a few years back, had become an overnight best seller. Eventually **Ballerina** was adapted for the stage by the sensitive young dramatist, Rodney Ackland. In her autobiography entitled **Life's a Circus,** Lady Eleanor has this to say about her work.

"I have explained before that watching Pavlova from the side of the stage had inspired me to write **Ballerina.** Had I not watched Pavlova so closely that day at Golder's Green, the book would never have been written, although my heroine's private life was, of course, pure fiction, borrowing nothing at all from the greatest ballerina of all. At the present time, I think that Pavlova had either directly or indirectly inspired us all, and Pavlova was dead."

The play proved so popular that a road-show of **Ballerina** was inevitably launched. It was accompanied on its tour by Lady Eleanor herself. The itinerary included, among other cities, Manchester, Liverpool, and Glasgow. Starring in the leading roles were Lady Eleanor's close friends, Frances Doble and Anton ("Pat") Dolin.

The play was a success from the start. But as time went on, Lady Eleanor noticed in Frances increasing signs of nervous tension and fatigue. There was every indication that the girl was working much too hard, with fifteen costume changes, acting, dancing, rehearsing, and working on the business end of the production involved.

Wherever **Ballerina** was shown, public and critic alike acclaimed the company. There was sheer genius in Frances Doble's sensitive enactment of the aging and jealous ballerina, Varsovina. Apart from producing, dancing, and directing, Dolin also played Borek, the male lead. Included in this distinguished cast was Brigitta, a charming fifteen-year old ballerina who later became even more famous as Vera Zorina. Brigitta portrayed Rosa, the young dancer, who brings heartbreak and tragedy to the middle-aged Varsovina. The musical score by Henry Sullivan was a masterpiece of its kind, faithfully recapturing the nostalgic ballet-musical idiom of the 1840's and '50's.

In the meantime, stories concerning sightings of Pavlova's ghost were increasing in number. These rumors reached a sudden and dramatic climax during a dress rehearsal of **Ballerina** in the Scala Theatre on Charlotte Street, Fitzroy Street, London.

The rehearsal was still in full swing at three in the morning. The performers were worn out and nervous. But most of the company's sympathy was with Miss Doble, whose already frayed nerves seemed to have reached a breaking point.

The auditorium was a dark tomb in a vale of shadows as Lady Eleanor Smith, with four other members of the production staff, sat huddled in the dress circle. With eyes that were starving for sleep they looked at as the **Snowbird Ballet,** so important to the play, was being rehearsed. Pat Dolin, anxious to observe Miss Doble in complete concentration, had put on his own understudy, Freddy Franklin.

The scene was an idyllic woodland glade, clustered with white tarlataned nymphs who were grouped about in classical formation. In the preceding rehearsed scene, Varsovina, haggard and miserable with jealousy, had been seen in her dressing room, her frail, aging body wrapped in a shoddy gray dressing-gown.

But now a slim, luminous figure, ethereal in its gleaming white **tutu,** its head adorned with swan's plumage, glided on stage. It paused suddenly and crossed itself. Lady Eleanor was shocked out of her groggy lethargy when she saw that Frances Doble was appearing to be much smaller than she actually was. As the luminous figure glided on pointes into the spotlight, Lady Eleanor realized with something akin to shock that this was positively not the familiar figure of Frances, but the exact counterpart of the dead Anna Pavlova! The slim torso and statuesque arms were indeed those of the Ballerina Assoluta. The legs and feet, particularly the superb insteps, could be no one else's. The face was marble-pale, oval, almost transparent. The shining black hair was drawn classically taut to the head, exactly as Pavlova had always worn it in her **Swan solo!**

Undescribable fear, mingling with unfathomable emotion, swept over Lady Eleanor. And depite the emotional upheaval she was now undergoing, she realized that the dancer's aquiline nose, the high Slavic cheekbones were not those of Miss Doble, who was herself a typical English girl in the apple-cheeked tradition!

She felt Dolin's hand tighten about hers as the two stared at each other in chocked disbelief. Pat's face was white and clammy.

"This is uncanny," he muttered; "it's awful . . . what have we done? Oh, God — why did we bring up the past?"

The incandescent white form on the stage stood effortless upon one **pointe,** and pirouetted three times. The manner in which this step was executed gave the illusion of a half-dozen pirouettes, an illusory technique only Pavlova had been known to achieve! Cloud-softly the figure drifted into Borek's arms. The curtain fell.

Everyone in the darkened theatre was now wide awake and tense. Someone mumbled something about everyone's being tired, that they must not imagine things that were not there. But all present had seen the same phenomenon, and everyone was afraid. It was a fear that defied all human comprehension.

Frances Doble was dazed. She told Pat how sorry she was could they possibly try once more? Here was indeed a surprising turn of events. All were curious to know her reason for wanting to repeat what had been perfection. But the worn-out girl insisted that dancing had just been impossible for her. She had blacked out completely.

In her autobiography, Lady Eleanor quotes Pat Dolin: "We can't deny it. For a moment that particular spirit from the past took possession of Frances's mind and body."

Lady Eleanor sums up the incident: "If I had been the only person to see what I saw, I should be willing to dismiss the whole matter as an illusion. But I was not alone; Pat was with me and saw it, too. Charles Landstone, our levelheaded business manager,

ISRAEL DANCERS OF INBAL ARRIVE FOR U. S.-CANADIAN TOUR

Eight dancers, constituting an advance party of Inbal, Dance Theatre of Israel, arrived today at Idlewild Airport from Tel Aviv.

The rest of the company of 27 arrived by ship October 2 for the troupe's second national tour presented by S. Hurok under the auspices of the America-Israel Cultural Foundation.

Included in the group are Sara Levi-Tanai, the troupe's dirrector and founder, and dancers Margalith Oved, Meir Ovadia, Esther Da'If, Hadassah Bedoch, Moshe Levi, Hannah Minzeli, and Yeshayahu Zafri.

Samuel Rubin, president of the Foundation, announced that Inbal will give 78 performances in 27 cities in the United States and Canada. The tour, which opened in Princeton, N. J. on October 4, will be highlighted by a two-week engagement in Los Angeles (Oct. 27-Nov. 8) and in New York at the City Center for a fortnight beginning Nov. 24.

Other cities on the itinerary include Winnipeg, Edmonton, Vancouver, Seattle, San Francisco, St. Louis, Milwaukee, Detroit, Boston, Cleveland, Baltimore, Philadelphia and Washington.

Since their American tour two seasons ago, Inbal has performed in the Scandinavian countries, Luxembourg, Italy, Switzerland, and in Belgium, where they were featured at the Brussels World's Fair as part of Israel's Tenth Anniversary celebration.

Inbal is one of forty major cultural institutions in Israel financed by the America-Israel Cultural Foundation.

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was another witness: so was Hank's manager, Ralph Glover." She adds that Lydia Kyasht, another member of the **Ballerina** cast, also admitted to having seen the uncanny and inexplicable transformation.

The unearthy, strangely poetic incident has been mentioned in many books. Perhaps it bears out that the wistful spirit of Anna Pavlova still returns to the stage to re-enact the poignant **pas seul** that was once so uniquely, so inimitably her own, **The Dying Swan.**

END

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BOOKS

A Text Book of
CUBAN CHA CHA CHA & MAMBO
by Byrnes and Swanson
Published by the authors
84 pp. Spiral Bound, Illustrated, $2.75

The first fifty-nine pages of this little text book on Cha Cha and Mambo are literally packed with teachable as well as danceable material, including steps and dance sequences.

Through the medium of clearly worded text, footprints nad photographs the authors have not only made it possible, but practical for both student and teacher to realize tremendous benefits from this book.

Of particular importance to the Ballroom teacher are the Bronze, Silver and Gold standards as well as the suggested sequences and combinations for teaching. It is evident when one studies the book that Byrnes and Swanson (well known professional dancers and teachers in their own right) have spent considerable time and effort in planning and presenting their subject matter.

As a sort of extra bonus for their readers the authors have reprinted from "Dance Beat" some of the best articles to wit: "Beyond the Magic Step", "Trends in Selling", "The Use of Music in Class Instruction", "The Case For Standardization", etc.

If you would like a refreshingly new slant on teaching technique and dance philosophy then I highly recommend this little book to you.

— Gordon Keith

Now there's a home study book for *advanced* students, too —

ON YOUR TOES!

By Thalia Mara,

Contributing Editor,
Dance Magazine

Illustrated by Louise Holmgren

The director of New York's School of Ballet Repertory now presents a *fourth* book in her unique series of supplementary texts for dance students' home practice. Those who have already used *First Steps, Second Steps* and *Third Steps in Ballet* need no introduction to these fine auxiliary aids to regular ballet lessons. The present volume is a basic book of the dance "sur les pointes," designed as a guide to home work for students no younger than ten who have had at least two or three years of previous training in ballet technique.

Detailed drawings illustrate each movement, providing the student with a ready reference to assure correct, constructive practice of each step she has been taught in regular classes.

Order ON YOUR TOES! today for advanced students; *First-, Second-,* or *Third Steps in Ballet* for beginning through intermediate students. $2.50 each at all booksellers, or from

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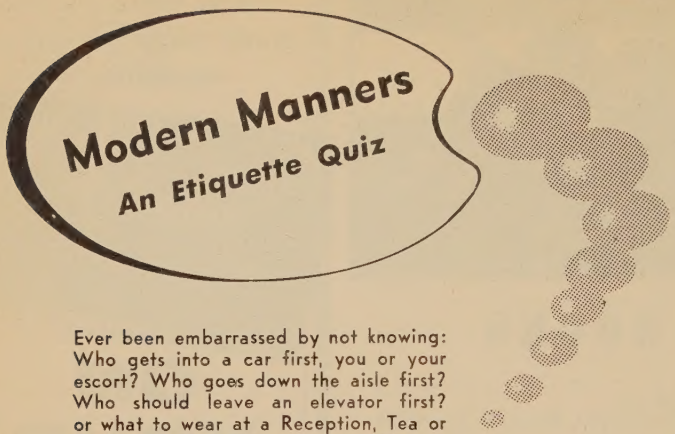

Ever been embarrassed by not knowing: Who gets into a car first, you or your escort? Who goes down the aisle first? Who should leave an elevator first? or what to wear at a Reception, Tea or Cocktail Buffet? If you have, you'll want to read and re-read this helpful article.

* * *

Girls will be girls by birth, women bygrowth, ladies by cultivation. What is a lady? Merely a woman—or a girl—who owns the serene secret of good manners. "Manners," as Ralph Waldo Emerson said, "are the happy way of doing things," and etiquette, far from being a rigid rigamarole, is usually only the law of kindness and common sense. When the rules are old-fashioned, they favor you — by requiring the menfolk to treat you with the deference accorded to women in a more gallant era.

The following etiquette quiz, which might serve as one measure of ladyhood, comes from **Modern Manners: Etiquette for All Occasions,** a new book by Carolyn Hagner Shaw, Washington's outstanding expert on social procedure.

When does a woman rise?

Stand to greet your hostess when she first enters the room, if she has not met you at the door. A young woman should stand immediately upon being introduced to a woman obviously **much older** than herself. If she is only a few years your senior, rising to the occasion will offend rather than honor her. When in doubt, sit tight. Should you rise to meet a man? Don't stand for that — except on the rather rare occasions when you are introduced to (1) an important government official (2) a high-ranking clergyman or (3) an octogenarian.

Should your escort walk on the outside of the sidewalk?

Yes. Always take the inside track, letting him walk on the side near the curbstone. Even if there is another woman with you, and only one man, both ladies take the inside. The strong silent type thus stands between you and any mud or slush flung up by passing cars.

Should you get into an automobile first when escorted by a man?

Yes. He should assist you by holding your elbow as you get in. He exits first and helps you out.

What about getting on or off street cars and buses?

You enter first, getting off **last;** your escort steps down and helps you alight. However, rather than shove fellow passengers, get off first if nec-

essary.

What about elevators?

Coming and going, ladies first — except if the elevator is crowded. In that case, it's only common sense that the man exit first. Here again, pushing people around in the interest of etiquette would be a contradcition in terms.

Who goes first on a stairway?

You lead the way up and down, the man following behind. But he walks beside you, holding your arm, if the stairs are steep. On the downgrade that's both steep and narrow, he precedes you, obligated by a chivalrous code of etiquette to cushion your possible fall.

Should you lead him down the aisle?

Going down a theater aisle, you follow the usher (if your seats are reserved) with your escort bringing up the rear. If the seats are not reserved it is up to you to choose where you want to sit, and again you go first. On the return trip up the aisle, you lead the way.

What is the procedure on entering a restaurant or night club with an escort?

You select the table and tell your escort who inturn tells the headwaiter, who leads the way to the table. The waiter holds your chair and seats you; if he's not around at the moment your escort does the honors.

How do you give your order?

To your escort, who relays it to the waiter.

If you go to the powder room?

Signal your exit by placing your unfolded napkin at the edge of your plate. If your man doesn't catch the sign, simply excuse yourself. He then rises and pulls out your chair, but does not go to the door with you. He should be waiting to help you be seated when you return.

What should I wear when the invitation says . . . reception . . . or tea . . . or cocktails . . . or cocktail buffet . . . four to eight o'clock?

A moderately dressy afternoon dress, street or ballerina length, plus hat and gloves. It's bad manners, by the way, to keep gloves on while eating or drinking.

Informal dinner . . . or buffet supper — from six o'clock on?

The same "afternoon" or "cocktail" dress. If you like, leave the hat home.

Semi-formal or formal dinner, from six on?

Evening dress, ballerina or ankle length. Floor length for ultra-formal occasions. But if your escort must wear a black tie, you'll be expected to appear in a dinner dress (same as an evening gown, only less revealing. It should have a modest neckline and at least the hint of sleeves. Another difference: long gloves are optional with a dinner dress, protocol for an evening gown.

Morning or afternoon wedding?

The "afternoon" gown you'd wear to any after-four party. Pastel-color-

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ed dresses are best. Black is all right if you're not a close relative or a member of the bridal party. Hat and glove are a must.

Evening wedding and reception?

That same versatile "afternoon" outfit (including hat and gloves).

Formal wedding (eight o'clock, followed by reception) . . . ?

A not-too-decollete evening dress. Take a scarf along to cover your head in a church, and wear a stole, jacket or coat during the ceremony. These, of course, are removed during the reception.

Sound familiar? It should—there's nothing strange or complex about these rules. You should also recognize the classic success story: knowledge breeds confidence, confidence blooms into charm, and charm turns any old girl (or young one) into My Fair Lady.

Our Readers Write

Dear Editor:

Please find enclosed $6.00 money order for renewal of my subscription for two years. This will also express my deep appreciation of your magazine, which seems to improve with the passing of time.

I was impressed with the Cover picture in this month's issue (October), but take issue with the lady's high-heeled shoes which no sensible dancer will wear, for many reasons: such as inability to maintain proper balance and poise, and the direct cause of physical and nervous impairment. For a dancer, high-heeled shoes are un-realistic and dangerous to a woman's health. This statement I glean from the opinions of famous Doctors, and to the fact that my late wife was a dancing instructor, and forbid her pupils to wear high-heel shoes in her classes, and discouraged their use on the ball-room floor.

Your column, "Know Your Ball-room Dancing" by Thomas and Rogers is too abstract for the layman to follow, otherwise the need for such a Column is tremendous indeed. This should be accompanied by pictures of the movements. An illustrated television reel would be the ideal instructor, next to a good teacher. In other words, this column does not an-

swer the question: "I Would Like To Learn To Dance."

Wishing your staff much success in their efforts and future work, I am

Very sincerely,
GEO. W. HANN,
Turlock, Calif.

Sepember 26, 1959

Dear Gordon:

I have just finished reading your pamphlet on "Why You Should Belong to an Accredited Dance Teacher's Organization."

I intend that our faculty shall read it not once, but twice, and then we shall discuss it.

In my estimation this little booklet says more truths gives out more information in fewer words and is the most intelligently written article for the advancement of dancing I have ever had the privilege of reading.

I shall see that every guest, and every prospective member who walks into one of our meetings, carries one out with him with instruction to read it.

What a shame we cannot get

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Sunday, November 29, 1959

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this article in Parents Magazine, or some such periodical.

If I have to borrow the money to do the job, I want enough to start circulating to teachers who do not belong. They are the ones we must reach. We who are members know this, or most of it, to a degree, but the teachers outside our organization have no knowledge of such, and tend to look at us with tongue in cheek. With this article we can replace the tongue with a cud of enlightment.

Now, will you please send me two copies of "You Owe it to your Child" and one of "Examining and licensing of Dance Teachers of America." Bill me — check to follow.

As ever,
Ray Leslie

Editor's Note: Ray Leslie is the new President of the Associated Dance Teachers of Southern California (DMA Club 1). Mr. Leslie recently realized one of his life-long ambitions—a dance studio built to his own specifications. This $75,000 studio stands in the thriving Canoga Park area of southern California.

THE LONELY ONE

by
Lyn Dellis

In doing the rhumba and tango
I've developed a terrific rhythm
My partner is jealous, I know it
Because I dance alone, not with 'im.

FOLK DANCERS' BALL

Come rain or shine, the Treasurer's Ball at Kezar Pavilion in San Francisco will be as gay and colorful as ever. (And Kezar Pavilion is a BUILDING —not a football field!)

Sunday, November 8, 1:30 P.M. is the date. There will be afternoon and evening programs of folk and square dance fun for all levels. Free parking, plenty of seating. and a spring floor, all contribute to a happy dancing day.

This is the one festival of the year that a charge (of $1) is made of everyone — even the obliging exhibition dancers — which *proves* how wonderful they are.

There will be door prizes galore in addition to the exhibitions during intermissions. You don't have to be present to win a door prize.

Lawrence Jerue, Treasurer of the Folk Dance Federation of California-North, is "chairman" of this event.

— Daudee Douglas

WM. D'ALBREW INTERVIEWS NETHERLANDS BALLROOM TEACHER

One of our most interesting experiences while touring Europe this summer was a pleasant and informal interview with Mr. Albert van Lingen, Holland's top teacher of the International Style of ballroom dancing. Mr. van Lingen, President of the Dutch Dancing Sport Club, and a member of the Imperial Society of Teachers of Dancing, is a lecturer and teacher. He also is the organizer and supervisor of a television program that periodically presents a dance contest with participants representing England, France, Belgium, Germany, Denmark and Holland.

Our conversation brought to light the answers to many questions pertaining to the growing popularity of this style of dancing in the United States. Following are his answers to questions I thought would be of interest to the readers of Dance Digest:

Q. Mr. van Lingen, what is your opinion of American ballroom dancing?

A. When it comes to Latin American dancing, Americans excel, but in the fox-trot and waltz, I believe we are more proficient. I have noticed an increasing interest in the International Style of dancing, as evidenced by the number of teachers and observers from America at the contests the last few years; however, it is almost necessary for a person to "grow up" with the International Style, as we have, to excel in that type of dancing. I also consider International Style as the foundation for all good ballroom dancing. For ex-

ample; just as a person must learn and practice scales and classical music on the piano before becoming a competent jazz pianist, so a dancer needs the control and discipline provided by the International Style in order to be a good dancer, whether it be in a ballroom or a night club.

Q. Is there a difference in the method of teaching the International Style between the Continent and England?

A. Only in that English dance teachers, in my opinion, stress technique more than we do on the Continent. While most of them prefer to take things more seriously and attempt to make dancing stars of 100% of their pupils, whereas only about one per cent have the natural ability and the desire to become top dancers, we on the Continent are more social minded and less technical with our average pupil, stressing technique and perfection only with those pupils who have the desire and ability to become contest dancers.

(Note: Holland is second to England in international contests, and a number of Mr. van Lingen's pupils have been winners.)

Q. Do you think that the international contest could some day in the near future be held in the U.S.A.?

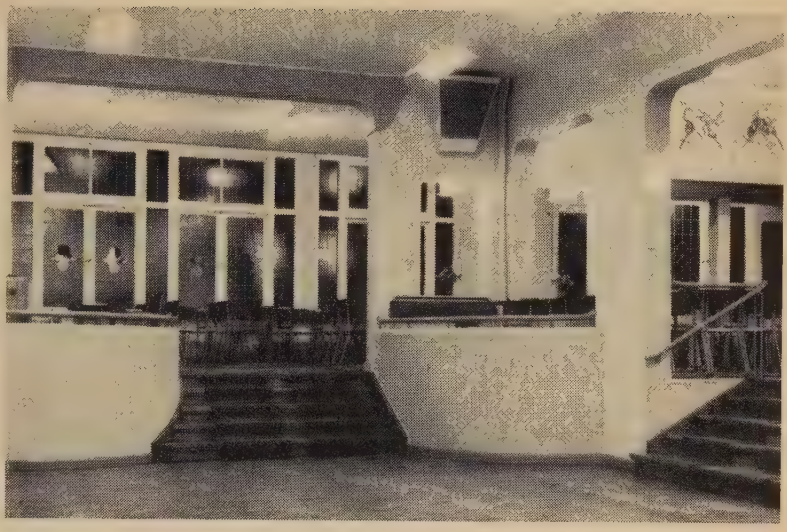
A. It is possible, but not probable in the near future. One of the problems would be the travelling and living expenses that would be involved.

Q. I have been surprised in talking to people in the various countries we have visited to find that Rock 'n Roll has swept over America and that everyone in America is a Rock 'n Roll fan. Do you think the average European is aware that Rock 'n Roll is more or less of a teen age craze and that it is not often done by adults?

Albert Van Lingen

A. While I am aware of this, I have found that the general public believes that everyone in America does Rock 'n Roll to the exclusion of any other dances, just like some of you Americans think that all of us still wear wooden shoes. One of the benefits of visiting different countries is that these misconceptions are corrected. That is why it has been such a pleasure visiting with you and getting your viewpoint, as well as being able to give you mine.

NOTE: See next page for facsimile of a Van Lingen lecture on 'Class teaching from the Continental viewpoint'.



The Van Lingren dance studio in Holland

Class Teaching

The following notes were prepared from Shorthand taken down during the lectures. Unfortunately a large part of both lectures was delivered too speedily to be recorded but it is felt that the précis will be of value and interest to members.

"Class Teaching from the Continental Viewpoint"

LECTURER: ALBERT VAN LINGEN

The Committee has asked me to cover the management and direction of classes on the Continent but you will understand that I speak particularly about the system in Holland, while some of the things I will tell you later are my private ideas.

Before I tell you how I manage my school and teach classes, I should like to tell you how you can become a recognised dance teacher in Holland. The recognised dance teacher has to take an examination which has been controlled by the Government for the last eight years. The examination takes a whole day with about

10 to 12 examiners. The candidates are questioned about music, etiquette, first aid and hygiene. They have to have a knowledge of languages in relation to Ballroom Dancing and a knowledge of English, German and French. They have to demonstrate the Ballroom Dances, Latin-American Dances and some Old Time. Apart from theoretical questions on technique, a very important part of the examination is giving a lesson to a class. Students from a school are given a lesson by the candidate in a figure set by the examiner.

The school itself has a reception room, office, cloakroom and dance hall. Conditions for the dance hall are controlled by the Police who ensure that there is fresh air and that full safeguards are taken against fire risks.

In Holland schools have seasons of work from September until about April or May. In the summer season all classes stop but private lessons sometimes continue. I myself stop for the whole summer to give my pupils a complete rest. During the season we give party nights and Christmas, New Year, and Easter parties. The most important part of the season is September when you book your pupils. In the beginning of September we send out many circulars and advertisements because all pupils book their schools in September and the first half of October. We book in pupils for a whole season or half a season. There are, of course, people who cannot stay the whole season and we book them for half, but we try to book them for at least thirteen weeks. Mondays and Tuesdays are Beginners' Classes which are divided into age groups of 13–15, 15–18, 18–25 and 25 and over. We give three classes of 1½ hours each per night. The fee is about £5 10s. 0d. for thirty class lessons. We do not allow Advanced Dancers in the Beginners' Classes.

We always realise that the pupils do not come only to learn dancing but also to meet friends and to have an enjoyable evening. We have practice evenings and pupils can come for a practice night on Sundays. On the practice evenings pupils have party games in an informal social atmosphere. We have a special practice time on Sunday afternoons for the beginners who will not come to the main practice evening, because they find it of too high a standard.

In the classes for beginners we start off with the Quickstep. In the Quickstep we learn through the thirty lessons, the Quarter Turns, Natural Chasse, Natural Pivot, Open Reverse Turn, Lock Step and one or two variations.

In the Waltz: Natural and Reverse Turn, Whisk, Syncopated Chasse and one or two variations.

In the Tango: Promenade, Progressive Link, Natural Turn Promenade Turn and one or two more variations.

We teach no Slow Foxtrot in Beginners' Classes. I think the reason for this is because there is not so much room in our ballrooms and also we think the Foxtrot is the most difficult dance. We think the Tango is much easier. The advanced dancers learn the Tango and in the second half of the course a bit of the Foxtrot.

In the beginners' class we learn some Latin-American and The Veleta, Polka and St. Bernard Waltz and also the Viennese Waltz. The competition class starts off with a bit of technique and character

of the dance. We do not tell either the beginners or the advanced anything about technique.

We have medal tests at the end of the season in Holland. In the Bronze we take Quickstep, Waltz and Tango, and in the Silver some Foxtrot.

Method of Teaching

On the first lesson we give the Quarter Turns. We walk forwards and backwards. (*Mr. Van Lingen gave a short demonstration with Miss Peggy Spencer.*)

On the third lesson we start the Natural Pivot Turn. In the Lock Step we say dance the first four steps of the Quarter Turn and don't turn. In the Waltz we give the Natural Turn and Reverse Turn to start off.

In the Tango we do not start with the Progressive Side Step. We think it is the most difficult step in the Tango. We start with the Promenade which we find much easier. We have found the difficulty in the Tango is not only the music but the timing of the steps because it varies during the dance. We train pupils to count Slow, Slow, Quick Quick Slow, Quick Quick Slow in the Tango.

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Lois Ray, pictured above, began her Tap dance training with Al Ross, formerly of the Three Blue Blazes and now a successful Hollywood Tap teacher and choreographer. (See small photo).

Although Miss Ray does all types of dancing, her real success, aside from her striking personality, lies in her great versatility in the art of Tap dancing. Noted for her novelty Tap routines, one of Miss Ray's numbers features a Tap duo with a puppet.

Her Tap dancing has taken her on the finest show tours throughout this country as well as Australia, Japan and England. She has had favorable mention on more than one occasion in the Walter Winchell column. Her talents are in steady demand on the topflight Night Club and Hotel circuits throughout the world. *Editor's note: And who said Tap dancing is dead?*

BOSTON UNIVERSITY ADDS BALLET DEPARTMENT

A ballet department at Boston University's School of Fine and Applied Arts, under the administration of the University's Arts Center, has been established.

Named as head of the new dance program was Esther Brooks, former director of the Cambridge School of Ballet and a graduate of the American School of Ballet.

The ballet department will be divided between the Arts Center and the school's division of theater arts. In the division of theater arts, Mrs. Brooks will offer dance courses to supplement the acting training of the students. Her work for the Arts Center will consist exclusively of ballet training for children eight years of age and older.

The Arts Center program will offer a graduated series of six courses starting with an elementary class and finishing with a professional class. All are open to the general public. Registration for the classes began Sept. 21. Auditions were held at the time of registration to assign students to the proper class.

Mrs. Brooks began her training in ballet at an early age with the famous Russian ballerina, Preobajenska, in France. Subsequently, she studied with Audrey King in Shanghai, Adolph Bolm in California, George Ballanchine at the American School of Ballet and Vitale Fokine.

Her first professional success came with the Ballet Society and she later appeared on television and in concert. In 1951 she was under contract with the Original Ballet Russe de Monte Carlo.

"To my knowledge," Mrs. Brooks stated, "this is the first time a university has ever sponsored a program which includes a complete ballet program for children."

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INFORMATION DESK

● *A column designed to help the Dance Teacher – as well as the Dance Enthusiast!*

INFORMATION DESK

(Q.) I'm not sure what I have to say even belongs in Information Desk, but I just have to get something off my mind. I've been a subscriber to this magazine for over four years and this is my first time to write in about anything. When you read my letter if you don't care to publish such personal frustration, well, I promise I won't cancel my subscription. So here it is.

For more years than I care to admit I've been earning my living, and a very good one I might say, in what is to me, one of the most satisfying of all professions, dance teaching. But believe me there have been times when I've felt like turning in my shoes. Times when I've asked myself what's the point in it all. Why do I go on knocking myself to pieces for pupils who just don't seem to give a darn about anyone but themselves. I'm referring particularly to those ingrates who take and take, and always for granted, but never do they give anything of themselves in return. Oh, certainly, they pay for their lessons and right on time, but it has always seemed to me that there should be more between a teacher and her pupils than the mere exchange of lessons and dollars.

If you haven't already guessed it, I've just lost another one of my most talented pupils to a competitor. A pupil that I've trained practically from infancy. Why do they do it! Why do pupils leave you without so much as an explanation or even a friendly goodbye? And it's usually when they get to the place where they begin to earn a little money for their dancing that it happens.

I'd like someone to tell me honestly, doesn't a dance teacher have a right to expect a certain amount of loyalty, and even appreciation from her pupils? Or am I expecting too much in this age of Sputniks?

There you are. That's it. Not much of a problem perhaps and maybe I sound a bit melodramatic, but so help me, that's just the way I feel about it. Maybe there's just no answer, so as I said at the beginning please don't feel obligated to publish it. Anyway, thanks for listening.

(A.) First, let me say there are two basic requisites for publication in this column: (1) that the subject matter concern itself with the

world of dance and dancers and (2) that those submitting questions or problems do so with integrity and sincerity. Certainly your letter qualifies under both of these categories.

Now then, in your letter you ask in effect: Is a dance teacher asking too much of a student when she expects a modicum of loyalty and even appreciation from him? To this I answer an unequivocal no!

However, the fact remains that certain students and/or their parents are often unduly inconsiderate in that they will quit a dance school or teacher without even so much as a goodbye. These are usually the same individuals who, when they dance publicly, rarely, if ever, give credit to their dance teacher or to the school from which they study. It seems to be their contention that since they pay for their lessons they are under no further obligation to either school or teacher. And technically they are right.

However, these individuals overlook the fact that any dance teacher worth his or her salt actually gives much more than she is paid for. For example, a competent teacher takes special pride in teaching students, not only the mechanics of steps, or the routine of dances, she is also vitally interested in the physical and mental aspects of her students.

A teacher who has literally played a part in shaping and developing a student's physical and mental well being over a period of years is bound to grow closer to that child than the mere "exchange of lessons and dollars" to quote from the above letter.

It is also understandable why any teacher who has worked patiently

and diligently, over the years to bring out the best in a student; who has taught and coached him from his gangly, awkward dance class days, who has consoled and encouraged him throughout the inevitable amateur contests and performances and who has advised and helped him polish and perfect his dances and his styling until that eventful time when he earns his first performing money, only to discover that one day he has left this teacher without a word for what he or his parents feel are greener pastures, yes, it is understandable why any conscientious dance teacher might feel like "turning in her shoes" at times, or why she might ask: "What's the point of it all?"

On the other hand, I'm certain that most teachers will agree that there are instances when they would be the first to recommend a change in dance schools such as: when a stu-

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dent actually reaches a place in his training where his present teacher can take him no further, when the student needs additional dance lessons other than the types taught by his teacher, or the teacher may feel that a complete change of style and technique would add to the student's overall progress from a professional standpoint.

It goes without saying that no conscientious dance teacher would deliberately hold a student back just for the sake of the few dollars she might gain in lessons. In fact, most of us are acquainted with teachers who have, on more than one occasion, suggested and even insisted that a student change schools for one reason or another. Nor is there anything downgrading about such advice insofar as those teacher's professional qualifications go. After all, different teachers specialize in different subjects and in different grades or levels. In this day and age the same public school teacher doesn't teach every subject or every grade. Why should this be expected of a competent dance teacher? But perhaps I have digressed.

The answer to your problem (if there is one) surely does not lie in "turning in your shoes" nor does it lie in showing less interest in a student. Perhaps a portion of the solution may be in the manner in which you indoctrinate your students and their parents when they first enroll in your school. If you will permit me I should like to quote from an article published some years ago in Dance Digest and now available in pamphlet form entitled: "You Owe It To Your Child" by Neal Stanton.

"It might not be amiss to remind you that teachers, like parents and students, are only human. For this reason, if at any time during the course of your child's Dance training you should become dissatisfied for any reason whatsoever, do not make the mistake of discontinuing his Dance lessons without first discussing your grievances with the teacher. He will appreciate your fairness in at least affording him an opportunity to present his side of the issue. And chances are, that together you will be able to work out to your mutual satisfaction, any differences you may have been harboring in the back of your mind . . ."

- **If YOU have any questions pertaining to the Dance World, send them to:**
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BAYANIHAN, PHILIPPINE DANCE COMPANY

Bayanihan, Philippine Dance Company, launched its first American tour at the Winter Garden Theatre October 13. Presented by S. Hurok, the troupe's limited engagement on Broadway will close on October 24, and will be followed by a coast-to-coast tour.

The Bayanihan Company created a sensation in its first appearance in the Western World last year at the Brussels World Fair, and in Rome, Copenhagen, Madrid, and other European capitals. It has also performed in Japan, Thailand, and other Far Eastern countries.

The company of 45 dancers and musicians, headed by Letitia Perez de Guzman, director, and Lucrecia Reyes Urtula, choreographer, will present a program designed to show American audiences the rich and varied cultural background of the Philippines which ranges from the savage dances of the isolated mountain people through the century-old traditions of the Far East to the Mohammedan and Spanish influences.

Included on the Bayanihan program are wild War Dances of the Mountain People of Northern Luzon, colorful ceremonial dances of the Moslem Moros of Mindanao, and dances showing the influences of such cultures as the Chinese, Malayan, and other Far-Eastern nations, as well as the Arabian and Spanish of more recent times.

Ancient and primitive musical instruments of the different cultural groups accompany the performances. Many of the costumes and instruments and all the jewelry worn in the performances are authentic, lent or given the company by private families or chieftains of the mountain tribes.

Bayanihan, which means "working together," is a project of the Bayani- →

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'I met George last week, Tilly. Remember the day it rained cats and dogs?'

han Folk Arts Center, an organization dedicated to the study and preservation of the native culture of the Philippines. Besides the dance company, the Center, with the cooperation of the Philippine Women's University, undertakes research in music, costumes, carving, and other handicrafts, and even collects recipes from the more than 7,000 Philippine islands.

Although the Bayanihan Company was officially organized in 1957, foundations for it were laid during the past two decades by the Philippine Women's University's Filipiniana folk arts group.

Teachers' and Students' section

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

CECCHETTI COUNCIL of AMERICA (Northern California) met Sept. 27th at the Mason-Kahn Studio in San Francisco. A movie taken at the Carmel Ballet Summer School was presented to members. Regular monthly classes with Olga Fricker. Examiner were resumed on the 27th of September. On October 2nd a Seminar was held at the Sir Francis Drake Hotel in San Francisco.

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA held an All-Day Training Session at the Statler Hotel in Los Angeles on Oct. 11th. Training program included the following faculty: Dorothy Jo Swanson, Children's Novelty Steps; Marjorie Hall, Ballet "Pas De Trois"; Bob Regger, Hindu Jazz Routine; and Ruth Kidd, (Review Dance). On Nov. 8th there will be an All Ballroom Session nad Nov. 13th a Business & Board Meeting.

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DANCE MASTERS of OHIO held a One Day Convention October 25th at the Sheraton-Mayflower Hotel in Akron, Ohio. The faculty included: Marilyn Taylor, Musical Comedy Technique; Betty Adelman, Ballet; Ruth Hanf, Advanced Tap Routine, Eddie Hanf, Ballroom. A banquet at 7 P.M. closed the day's festivities.

DANCE MASTERS of AMERICA (Oklahoma) held a Material Session

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Oct. 11th at the Mayo Hotel in Tulsa, Okla. Faculty included: Ken Winters, Ballroom; D. Jones, Ballroom; Ballet, June Runyan; Modern Jazz, Dorothy Flory. A Tap class was also scheduled with the teacher to be announced.

NEW YORK CITY CHAPTER D.M.A. held a One Day Material Session Sept. 27th at the Hotel Edison, in N.Y. City. Faculty included: Lois McDonald, Children's Work; George Froscher, Ballet; Johnny Coy, Tap; Muriel Stuart, Ballet; Timmy Everett, Modern Jazz; James J. Smith, Cha Cha Cha; Christa & Mehegan, Harvest Moon Ball Fox Trot; Joe Piro, Merengue; John & Kiki Clancy, Lindy. All-Day Material Sessions will be held Nov. 15th and a special Christmas Session Dec. 27-28. 1960 All-Day Sessions: Feb. 21st, Apr. 24th, Sept. 25th and No. 6th. President Earl Atkinson presented Ted Steele on his TV program a plaque in recognition of his contribution to Good Ballroom Dancing on Television.

LOUISIANA ASSOCIATION of DANCE MASTERS held its Fall Session at the Roosevelt Hotel in New Orleans, Louisiana, Sept. 27th. The Faculty included: Edith Royal, Ballet and Jazz; and Dorothy Babin, Acrobatic. A gala party was given Sept. 26th by the Giacobbes for all members.

DANCE MASTERS of PENNSYLVANIA held its meeting Sept. 27th at the Penn-Lincoln Hotel in Wilkinsburg, Pa. Movies from the National Convention in Washington, D.C. were shown, and a review of a portion of the Normal School work took place following a buffet luncheon.

DANCE MASTERS OF MICHIGAN held a General Meeting and election of officers Sept. 27th at the Sheraton Cadillac Hotel in Detroit. On Nov. 15th the DMM will hold a Convention

The Cecchetti Junior Ballet Company of Southern California is currently in rehearsal for a full length Ballet production of "Hansel and Gretel", with original choreography by Olga Fricker, who is West Coast Representative for the Cecchetti Council. It will be presented in early spring, and will mark the first annual program for the newly formed group. The performance will be given at the Wilshire-Ebell Theatre in Los Angeles.

Chairman of the Company is Corinne Leslie. Auditions of qualified students are held each January, and general rehearsals are held once each month.

Other teachers participating are: Elizabeth Baird, Germaine Ballou, Aleta Davis, Lucile Kincaid, Edith McRoberts, Fredericka Mohr, Pat Mullenbach, Nina Ness, Nercedes Palumbo, Grace Rocklin, Peggy Slater, Dorothy Jo Swanson, Eula Hoff.

Left to right: Dawn Hills, Jaceyln Bentse and Terrilee Henderson. From the Cecchetti Council of Southern California's ballet, "Hansel and Gretel".

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PENNSYLVANIA ASSOCIATION of DANCE TEACHERS (DMA Club 25) will hold its annual Christmas All-Day Material Session Nov. 29th at the Y.W.C.A. An outstanding faculty has been engaged. Guests, student teachers and advanced students are invited to attend. ●

Pictured above are members of the Louisiana Association of Dance Masters, D.M.A. Club 6, who were in attendance at the Club's September Dance Session which was held at the Roosevelt Hotel in New Orleans, September 27th.

CECCHETTI COUNCIL OF AMERICA MEETS

The Michigan Committee of the Cecchetti Council of America held its second Ballet Workshop September 20, at the Osterhouse Dance Studio in Grand Rapids. Grade I and II revisions of the Cecchetti Graded System of Ballet were taught by Virgiline Simmons. The afternoon student sessions consisted of Syllabus and Non-Syllabus work for Grades I thru V, including the new revisions.

The next Workshop is November 8, at the Crescent Dance Studios, Muskegon, Michigan. Teacher and student work, including Grade III and IV revisions, will be taught. Any teacher or student interested in becoming a member of the Michigan Committee of the Cecchetti Council of America is asked to contact Lynne Snyder, Registrar, Montague, Michigan or Barbara Priest, Membership Chairman, 2131 Lake Michigan Drive, Grand Rapids, Michigan.

Members attending from this area were: Barbara White, Chairman; Zita Harris, Corresponding Secretary; Inese Paegle. Principle; Barbara Priest, Membership Chairman; Floria Whitney Dennis, Parliamentarian; Virginia Simmons, Liaison officer; Teresa Cooper, Treasurer; Lena Pelio, Ass't Chairman; Florence Bishop, Librarian; Marlene Jurkas, Recording Secretary; Esther Vasquez, Publicity; Lynne Snyder, Registrar; Verna Howe, and Phillis Peterson Thorne.

This organization is under an educational charter in Michigan. Its aim: "To elevate the art of ballet dancing."

— Esther Vasquez, Publicity

The Cecchetti Council of America is holding a one-day Refresher Course, November 29th at the Park Shelton Hotel, Detroit.

The graded work in the Cecchetti method of ballet technique starting with Grade I and through IV including the Revisions will be taught by members of the Executive Board.

This course is for teachers only, both members and non-members. Jane Caryl Miller is arranging the program.

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Dance Masters of America, Club 13 held a One-Day Session Sept. 13 at the Ziceva Ballet School in San Mateo, Calif. A buffet Luncheon honoring the Club's past presidents was one of the day's special events. Left to right: Vernon Russell, Lodena Edgcumb, Flo Beaudoin, Heston Beaudoin, Bessie Clark (outgoing president), Gordon Keith (incoming president), Olga Ziceva, Charley Baker and wife, Margaret, Florelle Batsford, Ethel Joy and Cora McFarland.

-Photo by Beaudoin

Shown here are a few of the Cecchetti Council of America teachers who attended the CCA Seminar October 11th at the Sir Francis Drake Hotel in San Francisco.

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While others can learn in 1-2-3
I have to struggle and practice hard
And still my partner yells,
"ON GUARD"

DMA officers for the ensuing year, left to right, front row: William Royal, third vice-president; Dolores Magwood, second vice-president; Homer Babb, first vice-president; Marie Laurent Lasseigne, president; Leroy H. Thayer, secretary; Lorraine F. Abert, treasurer; Elmer G. Warner, fourth vice-president; Heston Beaudoin, fifth vice-president. Back row: Adelaide Courtney, Vernon Russell, Doris Weber Zea, Doris E. Gibbons, Edwin J. Hanf, LaRue C. Hope, directors.

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How to Create a SCENT-SATION

(Off-Beat, slanted to the ladies, but interesting reading for males)

If you've ever sniffed at the power of perfumes and the value of scents, consider these facts:

*Bakeries lure customers off the sidewalks with fans that aim the aroma of freshly baked goodies at susceptible nostrils. Some seed companies cultivate their markets by glamorizing normally odorless bags of grass seed with a plausibly grassy odor. A fire insurance company mails persuasive smoke-scented brochures to prospects.

*Schizophrenics have been brought back to reality — temporarily, at least — by odors that recall their childhood.

In studying the why and wherefore of perfume, medical researchers have retraced a legendary route. It's now official that perfume infiltrates the brain via the olfactory nerve and stimulates the gray cells to thoughts of love, affection and attraction.

The scentific evidence may be recent, but our forebears were on the scent. For thousands of years perfume

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was used, and lavishly, by both men and women. (Latin males, much publicized for their virility, still use it.) Perhaps the most exotic note was contributed by the Romans, who perfumed their hair and eyebrows with marjoram, their arms with mint, their jaws with palm oil and their necks and knees with ground ivy essence! Following another old Roman custom, Napoleon doused his head in cologne before each battle. His Josephine sprayed her Malmaison Palace with so much perfume that the aroma lingers on—150 years later.

You'll want to be more subtle in your approach.

By now you probably know that it's smarter and more effective to identify yourself with one or two fragrances than to throw your male off following the scent by constantly changing perfumes. But with perfume names and moods running the gamut from Straw Hat to Black Satin, how do you make a choice?

Actually the choice is far simpler than it seems. Every perfume on the market falls into one of seven basic categories: Single Floral, Floral Bouquet, Fruity Blend, Oriental Blend, Forest Blend, Spicy Bouquet and Modern Blend. (Modern Blends, also called aldehydes, may resemble any of the other scent groups, but have a brilliant sharpness of their own.)

You may already have picked your perfume type, or you may want to sample a few brands in each of the major categories. In any event, when you find one you like, you can wear it anywhere, at any time of the day. (The old fashioned division into 'day' and 'evening' perfumes is dead, according to Mr. Charles N. Granville, president of Angelique Perfumes.) Like most topflight parfumeurs, he produces for a variety of tastes. Angelique's four "Satins," as he calls them (White, Pink, Red and Black Satin) range from delicate floral sweetness to clear, sharply modern sophistication.

Which perfume you choose depends partly on the changeable 'face' you wish to present, partly on your unalterable skin chemistry, which makes a perfume smell differently on you than on anyone else. The test? Ask the salesgirl to apply one perfume to your right wrist, the other to your left. After sniffing at one perfume, blow out through the nostrils to clear them for the second scent.

Never make a snap decision. The first impression your nostrils get is merely the "top note" of the scent, which disappears within 10 to 15 minutes. Sniff again, and you'll discern the more lasting "base note" or "bottom note" — the real body of the perfume, personalized by contact with the oils of your skin. Sometimes the two are radically different. Pink Satin, for instance, has a spicy carnation top note and a rich rose and jasmine base. Red Satin's clear top note contrasts with tis earthy base note.

If you don't like either fragrance,

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ask for a dab of a third perfume. Unless you've a remarkably educated nose, it's wise to stop right there. Three different scents — four at the most — are as many as the average nostrils can judge at one time.

Assuming you've found **your** fragrance, how do you go about getting the most voltage out of it? Most importantly, by expending your scent with a liberal, but not a reckless, hand. Without imitating the overpowering Empress Josephine, wear enough perfume to create a subtle but noticeable aura. This is best done by applying a few drops of perfume to the pulse spots—inside wrists and crooks of elbows, at temples and behind the knees — where the heat of the body accentuates the scent.

Perfume should be re-applied every four hours. No known brand will leave a longer-lasting impression. A purse-size bottle (most manufacturers offer this size) should be as much a part of your daily gear as your lipstick.

Which brings us to another point, the daily use of perfume, a practice as shrewd as it is economical. Laboratory tests show that an ounce of perfume will last two or three months. The daily ration, therefore, costs no more than your daily newspaper. Being too frugal with your fragrance can actually cost you money. Once the bottle is opened, the alcohol content begins to evaporate, slowly changing the delicate balance of ingredients. Hoard your perfume long enough and you'll eventually sniff a hard, pungent scene that bears no resemblance to the lovely aroma you bought.

However, the lifespan of your delightful bottled genie can be lengthened with proper care. Keep your perfume bottles away from extreme heat or direct sunlight. After each use, wipe the neck of the bottle to prevent dust particles or other for-

Dell Davis heads the 'Dell Davis Dancers', a group specializing in authentic Hawaiian dances in Northern California.

eign objects from entering and upsetting the fine balance of the blend. When you close the bottle, give it an extra twist to make it as airproof as possible.

Some interest-bearing extras: After you shampoo your hair, add a few drops of perfume to the rinse water. Touch a few heady drops to your hair when dressing for a date. Soak bits of cotton in perfume and put them in drawers, handbags and hatboxes.

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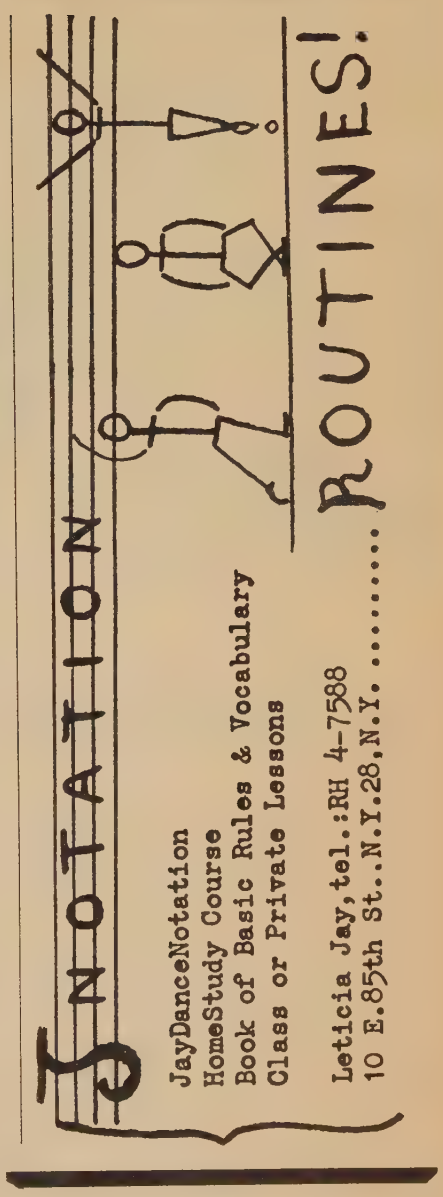

DANCE MASTERS OF OHIO WITH CLEVELAND INDIANS

A novel exhibition was presented by Club 16 on their Affiliated Day at convention. Members of the club marched in with the ball players and sang "Take Me Out to the Ball Game," after which the Ohio State flower (carnation) was distributed to all present.

Seated on floor (L to R): Arita Lee Blair, Joan Garrett Wine. First row (L to R): Lorna Ewing, Gary Bell, Florence Cowanova, Clement Browne, Marie Laurent Lasselgne, Jim Piersall, Mary Louise Megert, Russ Nixon, Kay Lutes Himes, LaRue C. Hope, Elmer Valo, Wanda Scott.

Second row (L to R): Beckie Bodnar, Cecilia Corley, Marian Meyers, Dick Brown, Marjorie Jones, Ray Webster, Alene Mulnick, Betty Adelman, Bob Smith, Judy Trachsel, Marjorie Holzschuher Sellers, Betsy Humphries, Noreen Londregan, Jacqueline Keglor.

Third row (L to R): Cal McLish, Gwen Kagey, Jean Way, Norma Swope, Don Ferrarese, Mary Pollock Graham, Larry Keyes, Ruth Hanf, Eddie Hanf, Bess Newton Brown, Tito Francona, Myrtle Pettingale, Francois LeFevre.

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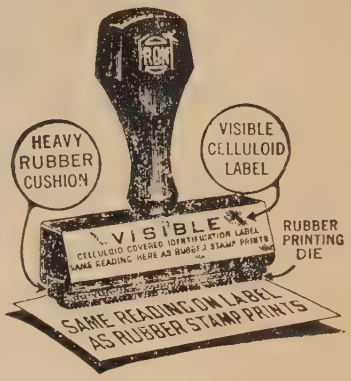
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By THOMAS & ROGERS

NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

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(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

NOTE: For the next few issues Dance Digest will run a series of standard steps used in the International Style of Ballroom dancing for the benefit of those who aren't familiar with this increasingly popular style of dancing.

The series will be followed by an International Waltz Formation Routine which will incorporate the various steps previously run.

This popular series will be conducted as usual by the West Coast's favorites, Thomas and Rogers.

— The Editors

WHISK AND CHASSE' ENDING

Movement	Direction	Rhythm
Whisk		
1. L.F. fwd.	D.W.	1
2. R.F. side and slightly fwd. turning lady to promenade (conversation) position	D.W.	2
3. Cross L.F. behind R.F.	D.W.	3
NOW FOLLOW WITH CHASSE' ENDING		
Chasse' Ending		
4. R.F. fwd. in promenade position	L.O.D.	1
5. L.F. side turning partner to square position	L.O.D.	2
Close R.F. to L.F.		and
6. L.F. side (preparing to step fwd. R.F. parallel position)	Along same L.O.D.	3

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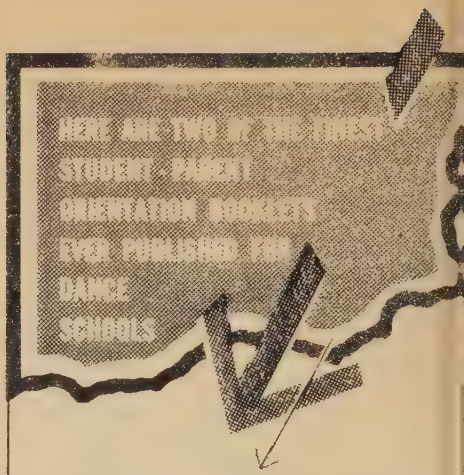

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